



Sculptor George Greenamyre in his Marshfield studio

Greg Derr photos/The Patriot Ledger

# Sculptor to depict Webster as farmer

**MARSHFIELD** — Well-known local sculptor George Greenamyer plans to sculpt famous statesman Daniel Webster as Marshfield once knew him — behind a plow.

Rather than create another of the "endless public monuments" or busts of Webster as a public man, Greenamyer will pound his forge-heated steel into a Daniel Webster plowing his Marshfield farm behind a brace of six oxen. Stalks of corn will stand behind him.

The scene will top one of Greenamyer's huge, familiar bases of black steel strips and wheels.

The local arts lottery council commissioned the Greenamyer sculpture from the arts lottery funds it distributes semi-annually. It has taken three funding cycles to accumulate almost enough money. The council plans to conduct fundraisers to raise the remaining \$2,500 needed.

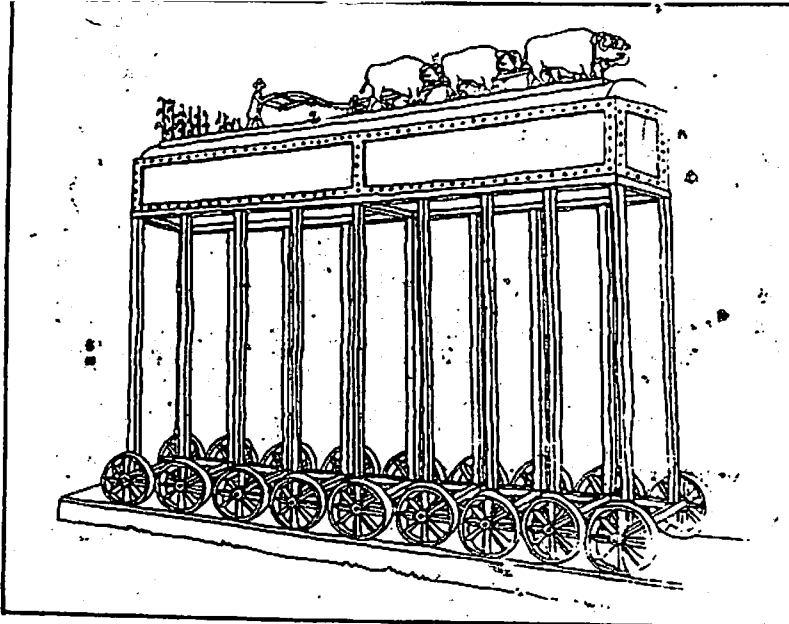
The council is paying Greenamyer \$6,000 for the art work.

The sculpture will be placed in one of the gardens outside the Ventress Memorial Library. The council has just formed committees to plan the unveiling ceremony this fall.

"It's really a gift from George in a lot of ways," council member Anne Philbrick Hall said. Greenamyer's sculptures normally bring considerably higher prices.

As part of the project, the council also will pay local contractor John Flagg \$31,500 to prepare the site, and to pour the sculpture's concrete base, made to Greenamyer's specifications. Flagg will transport the art work from Greenamyer's Careswell Street studio to the library.

The council had wanted something from Marshfield's historical past for the top of Greenamyer's sculpture. It had about six ideas,



This is an artist's rendering of the Daniel Webster sculpture that Greenamyer will do for a display outside the Ventress Memorial Library. The sculpture, showing Webster farming behind six oxen, will sit atop Greenamyer's familiar base of black steel columns and wheels.

but Greenamyer kept saying, "What about Daniel Webster?" Hall said.

Webster — the "farmer of Marshfield," who made his home here from 1832 to 1852 — is one of the town's best-known historical figures. Moreover, the library's historical room is full of Webster memorabilia, so the Webster scene is appropriate for a sculpture that will grace the library garden.

A curved, grassy section on the side of the library will be enlarged to hold the sculpture. Library patrons will be able to see it from inside. Greenamyer will help select the lighting to best highlight the sculpture.

Greenamyer said the linear design of his sculpture fits the library site well. The iron bars are "akin to the architectural language of the building," echoing its columns.

The sculptor creates "narrative sculpture" — artwork that tells a

story. "I want people to understand it. Part of my effort is to demystify art," he said.

Greenamyer's graying beard belies his youthful mien. Barefoot, dressed in shorts and T-shirt, the sculptor demonstrated the tools of his trade in his neatly arranged studio one recent evening.

Huge pieces of metal line the walls. His tools are a power hammer, a bandsaw, forge and anvil. "A lot of this work is brutal, very physical," he said. He blueprints everything before starting work.

"It's a real business," he said of his craft. He works nine-hour days, with a half-hour for lunch. "That's the only way you can push it out."

Greenamyer specializes in public art — the size of his works is more suitable for public spaces. Greenamyer sculptures can be found in Anchorage, Alaska; Baltimore, Md.; Miami, Fla.; Columbus, Ohio; in museums and in area MBTA sta-



Greenamyer welds a section of steel sculpture.

tions. He currently is working on a 12-ton, 60-foot-long sculpture for a college in Lynn. For two years, he created ice sculptures for Boston's First Night.

One aspect of public art is making it vandal-proof. "I weld as much as I can. We live in such a world of violence," he said.

He sandblasts the steel, primes it, then paints it shiny black. He

always gives his buyers a list of the paint colors he used so they can touch up a piece when it eventually rusts a little.

Greenamyer said his work celebrates the concepts of "fun, narrative readability, Yankee engineering, strength, cast-iron piggy bank paint job, military hardware, morality plays, Shaker efficiency, and a deep love of industrial methodology in fabrication and forging."